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MRS. G. M. CARTER. "I have on hand a painted bedroom set of furniture, of the style in use about twenty-five years ago. In its day it was considered handsome, and is really fine furniture of its kind, but it has been scratched, and is somewhat defaced, and for a number of years it has found place in the attic. But our young daughter, in exploring our attic for treasures supposed to be stored away in the corners, has taken a fancy to this painted furniture, and begs me to write to the "Home Workshop" and ask advice in reference to restoring it. The color is now (or was in its pristine condition) turquoise-blue, with beading and other finish of gold. The bedstead has a tall head-board, with a sunken panel in the centre; the foot-board is of corresponding shape and style, and the side pieces are deep and paneled. The bureau, in conformation, is after the style of the bedstead, as are the washstand, the small table and the chairs. I do painting in oil colors, and I have thought I might venture to repaint, and in some-wise decorate this furniture, so as to make it pleasing, and in a measure modernize it. My daughter insists that I shall attempt the job, in view of having the furniture for her own bedroom. She says 'then as souvenir both of grandmother and mama, it will be doubly precious to me, and doubly prized.'"

Provided you are at all skillful with the brush and paints, we see no reason why you should not attempt the restoration of the set of furniture of which you speak. In the first place, however, it would be advisable for you to consult some decorator of furniture of this kind, as to the advisability of first scraping off the present coloring and smoothing with sand paper, before the application of fresh coloring. We would then advise that you should have your grounding color mixed by one skilled in the business, as the chief effect desirable is, that of ivory in its smoothness and hardness of finish; and this effect is to be secured by the use of drying oil, or a suitable varnish incorporated with the paint. As your furniture is now in a popular shade of blue, suppose for its restoration, you might have it ingrounding of ivory-white. Very beautiful and tasteful bedroom sets of furniture are now to be found among dealers, of painted wood, in ivory-white, delicate turquoise-blue, pale rose and other delicate colors, picked out with gold and silver. Ivory-white should be relieved with gold; silver is an exquisite relief to blue, and both gold and silver go well with rose-color. But we would advise beside the plain grounding color and the metallic relief, as the work is to be a labor of love for your young daughter's sake, that you would further decorate the furniture with floral designs. Let branches or sprays of roses, tied with ciel-blue or pink ribbons in "true lovers' knots," straggle over the panels of the head and the foot boards of the bedstead; a bunch of roses at the top of the mirror frame you can tie with a ribbon bow, the ends of which drop down carelessly on the mirror; broken garlands of roses, twined about with ribbons might decorate the side pieces of the bedstead, and the drawers of the bureau; the panels of the washstand might have bunches of roses tied with ribbons, and the drawers the ribbon-twined garlands; a bunch or mat of roses, with ribbons introduced should decorate the top of your work-table, and small bunches of roses should ornament the top of the frames to the cane seat chairs. Or, instead of roses, you might have any other flower preferred, or you might have bouquets and garlands of mixed flowers; or every piece of the set of furniture might be decorated with a different floral design—different designs may also decorate the different drawers of the bureau—but care should be had that these designs balance, or are in conforming size and shape, so as to prevent an incongruous effect. For a finish (and the effect is unique and tasteful) the seats of the chairs may be interlaced with narrow ribbons, passed lengthwise and crosswise through the interstices of the cane-work. Ribbon of half an inch width or even narrower, according to the meshes of the cane-work, is wide enough; and ribbon of cotton warp is the better for the purpose, as it is firmer and heavier than all-silk ribbon. Two or more colors, or shades of color may be employed. To add to the effectiveness of the furniture decorated as described, transparent drapery may be hung above the mirror, and it would be well to have regard to the window curtains. And this brings us to notice the query of another correspondent.

SUSAN L. ROBINSON. "Can the "Home Workshop"

advise me in reference to summer bedroom curtains for a suburban cottage? I confess that I am tired of the colored and flowered muslins that have been fashionable in curtain materials for the last several seasons, and I wish something else. These curtain stuffs are so limp that they grow stringy, and soon become shabby-looking, and are really depressing in effect—if you can understand how this may be. I would like something fresher at the first, and something that can be laundered with a certainty that the curtains will look as good as new. From your constant look-out for the benefit of your correspondents, and from your chance to see the best of what is to be seen of every thing in housekeeping expedients, doubtless you can be of help to me at this time."

You are not alone in confessing to growing tired of certain of the stuffs which are now employed for window draperies. As you intimate, some of them are depressing, limp and stringy in the beginning, and these are faults which do not improve with the using. We find a disposition among some of our most tasteful housekeepers to turn a cold shoulder on the summer curtain materials in which are introduced Japanese ideas and Oriental fancies, and to return to the old cottage draperies of many years ago. An illustration of this disposition is seen in the furnishing of a suburban cottage, of which we were granted inspection a few weeks since. It is true, the warm spring sunshine had early coaxed up the green grass, and a general sense of freshness and comfort pervaded the surroundings, but while these may have helped, they could not exclusively have given the exquisite sense of cheeriness and freshness that pervaded this pretty cottage. It seemed impossible there to be either lonely or low-spirited, and after a few moments' survey, taking in the checked India mattings and bright rugs on the floors, we were convinced that the curtains did the most toward producing the pleasant effect. They are of sheer white cottage drapery muslin powdered at regular spaces with dots the size of a three-cent piece, trimmed with a fluted ruffle three inches wide, set on with inch-wide heading, hung on poles, and a ruffle passed smoothly across the top. They are then looped back (not sufficient to hang) with cream-white satin ribbon about two inches wide. The immaculate whiteness and cleanliness of these curtains, with verdure, a shimmering lake and a forest in the distance, and the pretty cottages and well-kept lawns of the landscape, produced a feeling so indescribably charming and satisfying, that we are glad to have Mrs. Robinson's remonstrance to call forth our remarks. The cottage drapery muslins are peculiarly well suited for bedroom curtains for country cottages, but with hard-wood, or painted floors, or India matting carpeting, they are well adapted to use in rooms for all purposes; and colored ribbons employed for looping them back, would give the touch of color that might be called for in other than bedrooms.

MRS. ELVA M. BROWN. "I am distressed by the parallelogram shape of my parlor, and would, by some means break it up, while I cannot get my husband, who has the set ideas of a Quaker about things of the sort, to consent to an oriel window or any device which would necessitate the breaking into the wall. I have thought of a cozy corner, as in some wise relieving the over-long and stiff effect that the room now presents to me since the introduction of putting windows, alcoves, corner fire-places, and other architectural devices to break up the distressing squareness which so long prevailed in building. Can you help me out by a suggestion?"

There would be little difficulty in accomplishing the cozy corner, and the making of a very charming retreat for a *tête-à-tête*, provided there is room enough between the folding-doors supposed to be in the centre of the rear end of your parlor, and the wall of the fire-place side. To begin; have first a canopy frame of turned lattice or fret-work, in walnut, mahogany, ebonized wood or gilded wood. If intended to be very airy in effect, or particularly shows, have this fret-work of gilded wood. Let the canopy frame project out far enough to fill up the corner. Hang inside with the imitations of old tapestry now to be found, and if possible secure a pair of old-fashioned oval mirrors, which hang on the tapestry so as to duplicate a figure standing in this corner; or, if the mirrors cannot be found, hang in a pair of cheerful pictures. Drape from the front of the canopy curtains of plush or upholsterer's satin, which you may

THE DECORATOR AND FURNISHER.

enrich with embroidery; and have an ottoman filled in the corner, and a pair of luxurious hassocks for foot-stools. With sufficient space you can set in a small round gilded table, with top of Mexican onyx, upon which you can keep a potted plant or vase of fresh flowers. A gas jet of Venetian glass, or of lacquered glass with cut crystal pendants jutting out in the corner is the necessary addendum for use in the evening. These cosy corners are certainly charming retreats for a confidence, when others are less interestedly engaged in common topics of conversation, elsewhere in the room. They are not difficult to fashion, when economy is not a matter of importance, and do much toward breaking up the stiffness and austerity which characterizes many fashionable drawing rooms. We approve of oriel and other jutting windows, cozy corners and the like, as not only breaking up the distressing squareness of a room, but as suggesting nameless and almost numberless delightful fancies in furnishing, if they are not allowed to degenerate into nooks for mere pettinesses. The one effect may be attained, while there is danger that the other may result, with too much disposition for ornament. We would further suggest; that you trim the drapery for your canopy with some rich and heavy fringe, and that you have in readiness for looping purpose, heavy cords or brass chains. Ribbon would hardly seem quite as dignified as it should be, for looping these hangings.

MINNIE V. McLEOD. "I have followed you up, much to my satisfaction and profit, in your notes in regard to decorating table linen. You promised, I remember, to continue the subject from month to month, as new designs or ideas might be presented to you. Have you anything new to offer now, as work of the kind? Two of my young friends expect very soon to be married, and as I am pecuniarily able to compliment only with some of my own work, I beg to ask whether you have seen anything attractive latterly in tea-table covers, centre squares for dinner-tables, scarfs, etc? If so you will oblige me much by giving me a hint as to the decoration in question, so that I may order the stamping."

As heretofore intimated, fancy really seems exhaustless in the linen embroideries now in vogue. We might multiply designs for table covers, squares and scarfs by the dozen, and yet many times as many more equally tasteful would be unnoticed. One of the richest and most tasteful of the tea-table covers that we have recently noticed, is made of fine, thick pillow-case linen, 18 inches square. Bordering the square is a hem three inches wide, fastened by hem-stitched drawn-work, three-fourths of an inch in width—this perfected without darning, and made as lace-like as possible. The objective design for the embroidery is a garland of grapes and leaves, done in white silk filo-floss. The grapes are in close work, done in the outline stitch, around and around; the leaves are filled with the honey-comb stitch, the veining done in the outline stitch, and the edges in buttonhole stitch; the stems are in the outline or stem stitch, and where suggested in the design, herring-bone and close-brier stitches are used advantageously. Barbour's white flax floss would do well for this work, and by it all fear of danger in laundering, would be avoided.

A very beautiful piece for the centre of a dinner-table, is made of fine, close French linen, one yard square. It is fringed out to the depth of three inches all around, and the fringe secured by hem-stitching. The design for decorating, is a full spray of dog-wood blossoms and leaves, in each corner. The blossoms are done with filo-floss in a deep shade of cream-color, with gold-color for the stamens, and a little dull garnet-color for the plaiting that nature puts on the petals of the blossoms—buttonhole and Kensington stitches and Fuller knots entering into the work; and the leaves are done with one or two shades of olive green, in outline stitch. The dog-wood blossoms in this piece of work, are almost as beautiful as if done in painting.

Handsome bureau scarfs are made of the fine Madeira huckaback towels. For a scarf the towel is cut in two in the middle of its length and embroidered across the ends and down the front side within the woven border. A design in a garland of lilies and leaves is done with white embroidery silk in outline stitch, the spaces within the garland, filled in with darning silk in gold-color, by running the thread under the threads of the huckaback. The effect of this work is extremely pleasing. In all work of the kind, the choice of thread is between Brainerd & Armstrong's embroidery silk and Barbour's flax threads.

EUNICE. "Having not had much of a serious character to do since leaving school, I have experimented variously in doing fancy work, and have done some very creditable embroidery. Lately I have taken a fancy to attempt *macramé* work, and have succeeded so well, after a few lessons from a lady who does it beautifully, that I have concluded to experiment further. Will you tell me if it is still used for any purpose, or will you advise a purpose for its use, as I think it far the most excellent of all the furniture laces, and justly worthy to be preserved?"

You are right in your estimate of *macramé* work. It has not gone entirely out of use, and deserves not only to be vigorously revived, but to remain fashionable for trimming for mantel

lambrequins, for window lambrequins, trimming for table-covers, bed-room easy chairs, and all purposes in house furnishing in which a substantial lace is needed as a garniture. But to make it valuable, it must be done with linen twine, of which Barbour's is the best. Barbour also publishes an album of designs and directions for doing the work.

A NEW PAINT.



M. R. LOUIS ENRIGHT, a New York decorator, has discovered a new paint, in which there is neither lead, zinc, ochre, oil, turpentine, varnish, silicate of soda, barytes, nor any of the usual substances employed in the manufacture of paints. He claims it to be fire proof, and impervious to acids and alkalies, and that one coat is equal to three coats of ordinary paint in protective power and appearance. It can be made in any color, and is a powerful absorber of damp, and buildings can be painted externally therewith when it is raining. The cost of the paint is but two cents a pound, or sixteen cents a gallon. The paint applied to walls, and subsequently dusted over with marble dust, gives the appearance of ancient fresco work. Mr. Enright has been for some years connected with the manufacture of a patent chemical stone, which it is said will outlast any natural stone in weather-resisting qualities. In the course of his travels in Egypt some years ago, while investigating certain mineral substances of use to him in his business, he accidentally discovered a paint that had been used by the Egyptians 3,000 years ago. The wonderful preservative qualities of the paint led Mrs. Enright to enquire as to its composition, and this being discovered, he found, upon inquiry, that an unlimited supply of materials for its manufacture existed in Egypt, Crete, Italy, etc. His greatest discovery, however, was the method of mixing the paint, which when mixed in a given manner, produced a paint possessing all the above mentioned qualities. Mr. Enright lost no time in patenting his discovery, both in this country and in Europe. The paint after being subject to the most rigid tests has, it is said, fulfilled every claim made for it. Arrangements have been made with a large New York paint house to put it upon the market. Its promoters claim that it will revolutionize the painting business. Several building, tug-boats and railroad cars have been coated with this new paint, with highly satisfactory results.

It is claimed that the paint can be mixed for use by anybody, whether they possess a knowledge of painting or not. Only two ingredients are necessary; a fluid and a powder, and the powder will be supplied in any color or tint required. When it is considered that the very cheapest kind of mixed paint will cost from \$1.25 to \$2 per gallon, and that the new paint costs only sixteen cents a gallon, its formidable power as a competitor in the paint business will be readily recognized. The inventor asserts that his paint is practically indestructible, and need never be renewed on a building as long as the building lasts. When the expense, both in paint and labor, necessary to keep an ordinary building in proper condition with ordinary paint is taken into account, the merits claimed for this new paint seems almost incredible. For preserving wooden buildings and for painting the hulls of vessels, for iron-work of all descriptions, brick buildings, and in fact every possible structure exposed to the influence of the weather, the paint appears to occupy an admirable field of use. It is stated that the materials for manufacturing the paint will only cost the price of transportation to this country, and can be landed in New York at \$4.50 a ton.

Numbers of New York painters have requested the inventor to sell them samples of the paint for trial; but inasmuch as the painting firm above referred to, has an option for the sole handling of the paint, its inventor has refused to supply the samples desired. He is extremely enthusiastic over the merits of his discovery, and claims to have made every possible experiment therewith, calculated to test its qualities in every conceivable application.

NO little amount of amateur skill has been expended of late in the artistic filling in of fire-places. Tentiles in folds, pleatings and hangings admit of countless varieties of arrangement. A unique screen is formed of a board to which climbing plants, previously dried, painted and varnished are attached. One screen is of gilded wire backed by white paper, its centre being ornamented with a modeled group of flowers in *compo* pressed to the position they hold whilst in a plastic state. Fine tracery work in wood cut by the scroll saw and backed by silk or satin is also seen. Another screen is made of long Japanese pipe-like beads of many colors, strung on silk cords, and arranged so as to present to view conventionalized figures